

Dance and Creative Movement

Dance and creative movement can be both response and expression. Sometimes dance is a direct, physical response to music. At other times we dance to express ourselves in a way that bypasses (and in some ways surpasses) verbal expression. Dance and poetry can make a wonderful combination. Poetry can be created to interpret dance, or dance can be used to interpret poetry. Visual art combines well with dance in the form of backdrops, costumes, and props. Visual art can also be used to capture and freeze movement (as in the paintings of Edgar Degas), while dance can be used to interpret the motion implied in visual art. Dance, music, art, and writing can be combined in theatrical pieces ranging from spontaneous classroom improvisations (See “Sound Stories” in the Music Section) to full fledged productions.

There is a strong link between movement activities, sensory integration, and the development of language abilities. Allowing time each day for creative movement activities can enhance the development of skills that underlie academic skills. Two books that are particularly helpful for creative movement activities in the primary and elementary classrooms are Hello Toes! Movement Games for Children by Anne Lief Barlin and Nurit Kalev (Princeton Book Company - accompanying cassette available) and Kids Make Music by Avery Hart and Paul Mantell (Williamson Publishing).

Students are usually stimulated to be highly verbal during or after a creative movement activity. An active discussion during or after a dance or creative movement activity can help students to translate the experience into words. It is extremely helpful to have oral discussions about dance before attempting writing activities. Developing and internalizing dance vocabulary is an important precursor to writing analytically or critically about dance.

KET has a number of excellent videos on dance, including “Dancing Threads,” “Clogging at Natural Bridge,” and several of the “Arts Alive” and “Arts Express” episodes. It is important for students to see live dance performances as well as televised performances. The Kentucky Center for the Arts in Louisville, the Mountain Arts Center in Prestonsburg, the Center for Rural Development in Somerset, and the Singletary Center for the Arts at the University of Kentucky in Lexington all have performances suitable for students. There are many local performances that would also be excellent. And of course, your KAC dancer-in-residence can perform for classes or a school assembly.

Teachers are sometimes intimidated by the thought of teaching dance. Many assume that middle and high school students will resist dancing. All the activities in this section are written to maximize the comfort level of the teachers. They have all been used repeatedly with students at various levels with excellent success. Usually, if teachers assume that their students will enjoy the opportunity to dance, they do!

INSTANT CHOREOGRAPHY

Activity Contributed by Judy Sizemore

<u>Grade level:</u>	Upper primary-middle
<u>Materials:</u>	Movement in Dance handouts - one per student
<u>Time:</u>	30-45 minutes
<u>Core Content Addressed</u>	<p><u>Creating/Performing:</u> Generate movement ideas which could be used to compose a dance using locomotor and non locomotor movement. (2.22)</p> <p><u>Responding:</u> Recognize that expressive dances are composed of locomotor and non-locomotor movements that demonstrate space, time, and force/energy elements. (2.23)</p> <p>Identify and recognize locomotor and non-locomotor movements that can be used to create dance. (1.15, 2.22)</p> <p>Identify and recognize elements of space, time, and force. (1.15, 2.22)</p>

Overview: This activity is intended as a quick, fun game to introduce terminology relating to the elements of dance. Your objective is not a polished performance.

Previous lesson: This will work best if students have had some previous experience with simple dances.

Introduction: Explain that all dances are combinations of different movements. Some movements are locomotor and some are nonlocomotor. When your feet move, the movement is locomotor. When your feet stay in one place, the movement is nonlocomotor. Ask students to brainstorm a list of locomotor and nonlocomotor movements.

Activity: Divide students into groups of 4-5. Ask each group to select a team leader and a recorder. The recorder will need pencil and paper. Pass out the Movement in Dance handouts.

Explain that you are going to ask a series of questions. The team leader's job is to point to one person in his/her group to respond to the question for that group. The recorder is to record the answer. The team leader must make sure each person has a chance to answer at least once. (The leader may point to the recorder.)

Ask these questions and be sure the answers are being recorded in each group:

1. Name a number between one and five.
2. Name a nonlocomotor movement.
3. Name a number between one and five.
4. Name a locomotor movement.
5. Name a number between one and five.
6. Name a nonlocomotor movement.
7. Name a number between one and five.
8. Name a locomotor movement.

Tell students that they have just made a list of the movements that they will use in choreographing (creating) their own original group dance. However, they will need to make additional decisions about the tempo of the dance, the direction, level, and force of the movements. Look at the Movement in Dance handouts together and go over the terms quickly.

Move tables and desks against the wall and assign each group an area. Remind them to bring their movement lists with them to their area. Using their list as a guide, have each group choreograph a dance. For accompanying music, they can sing a tune they already know or make up a tune. They can clap and snap the rhythm. The lyrics should describe the movements they are making. Give the groups 10-15 minutes to come up with a dance. Allow time for them to perform for one another.

Variations:

1. Generate your own list of locomotor and nonlocomotor movements based on class brainstorming.
2. Provide rhythm instruments.
3. Assign a theme such as animal movements and ask students to make up lyrics reflecting that theme.
4. Allow time for all students to learn one another's dance.

Assessment Ideas:

1. Informally assess student use of appropriate terminology throughout the activity.
2. Ask students to describe the sequence of movements in another group's dance (in writing or verbally). Assess the use of appropriate terminology.
3. Ask students to list three locomotor movements and three nonlocomotor movements.

Follow-up:

1. Do a simple folk dance and ask students to describe the movements in the dance.
2. Watch a dance performance and ask students to describe the movements of the dancers. Which movements are locomotor? Which are nonlocomotor? What do they notice about levels and directions? What is the tempo? Does it vary? Are the movements light or heavy? Smooth or sharp?

MOVEMENT IN DANCE

The basis of dance is the combination of locomotor and nonlocomotor movements.

Locomotor movements

walk
run
hop
jump
leap
slide
skip
gallop

Nonlocomotor movements

bend
stretch
twist
shake

Movements are made in space in different directions and at different levels.

Directions: up, down, forward, backward, right, left

Levels: high, medium, low

Movements are made at different speeds (tempos).

Tempos: fast, slow

Movements are made with different types of force or energy.

Force: heavy/light, sharp/smooth



Harvest Dances: Using KET Resources

Activity Contributed by Judy Sizemore

<u>Grade level:</u>	Upper primary-middle
<u>Materials:</u>	“Dancing Threads” video - available from KET
<u>Time:</u>	three sessions - 60 minutes each Additional sessions for optional follow up activities.
<u>Core Content Addressed:</u>	<p><u>Creating/Performing:</u> Perform a folk dance. (2.22, 2.25)</p> <p><u>Responding:</u> Recognize that dance is a way of expressing the culture and history of a particular group of people. (2.25, 2.26)</p>

Overview: One of the easiest ways for a teacher to expand on an artist residency is to utilize the video resources of KET. Many of the Kentucky Arts Council’s roster artists appear on series like “Arts on AIR,” “Old Music for New Ears,” and “Telling Tales.”

“Dancing Threads” is an interactive video experience that introduces students to folk dances from the Appalachian, Native American, and African American traditions. You will want to watch them before your class session to familiarize yourself with the dances and the cultural context. You may want to try to find some props that students can use for the Zuni Harvest Dance.

The video teaches your students step by step how to perform

the dances. All you have to do is hit the “pause” button and give your students time to try out the steps. Better yet, join them in the fun. Your example is the greatest motivation of all.

Introduction: Before watching the video,. lead your students in a brainstorming session exploring the question of why people dance. Record all their thoughts on a large chart paper and save it for the third session.

Session One: Learn “Going to Boston.” Save the last ten minutes of class to watch the interview with Jean Ritchie at the end of the tape.

Session Two: Learn the “Zuni Harvest Dance.”

Session Three: Work as a group to create a Venn diagram comparing and contrasting the “Zuni Harvest Dance” and “Going to Boston.” Be sure students consider the following points:

How were the elements of dance used? Compare and contrast the use of space (line and circle formations, pathways, directions), the tempo, and the force/energy of the movements.

What purposes did the dances serve in their respective cultures?

Were all the movements set in patterns or was there some improvisation?

What was the role of the lead dancers?

What music was used for accompaniment?

What did people wear? Were there any dance props?

Ask students to compare and contrast these two dances with dances that are more familiar to them in their lives. When do they dance? How? With whom? For what purpose? Have they seen any dance performances? What is the difference between dances that are performed for an audience and dances that are for participation?

Bring out your chart of the purposes of dance and see if you want to add to your ideas. Group some of your purposes into broad categories like social, ceremonial, recreational, traditional, expressive, narrative, and artistic.

Ask students if they think the dances of today are similar to the dances their parents, grandparents, and great grandparents did. Give them an out-of-class assignment to find older people to interview who can tell them about the dances of their youth. Ask students to find out not only the types of dances that were popular, but also where dances were held, who attended the dances, and if they were associated with other events like holidays. Were the dances just social events for young people or were they community events? Were there different types of dances for different occasions? In other words, focus on the cultural context and purpose of the dances, not just the dances themselves. Brainstorm a list of questions for students to ask their interviewees.

Ask students to write a story based on their interview. They might call their stories something like "Grandma's Dancing Days" or "Daddy Did the Twist."

Keep in mind that dances varied from place to place and from family to family. As Jean Ritchie points out, many families considered dancing sinful. Many still do. Be sensitive to the religious beliefs of your students on this issue.

Are there dance traditions such as clogging or folk dances that have been passed down from generation to generation in your community? Invite someone to your class who can demonstrate these dances to the students. Help your class to interview the person, asking them to tell you about how they learned the dances and from whom.

When you have collected information about the dance traditions of your community, invite your class to organize a "Dance History Event," featuring dances of the 1950's, 1940's, 1930's and 1920's. Invite other classes, parents, and grandparents to your performance. Certain students might like to dress in the styles of each era and demonstrate/teach a popular dance from that time. You will need suitable music and students announcers who can give a brief introduction to the role of dance in each era. You can also involve your students in publicizing the event - writing announcements for the local newspaper and radio stations, producing posters, and making invitations for families.

Take pictures of the dance performance and put together a class scrap book about the dancing history of your community. Include the stories the students wrote based on their interviews. If you have access to old yearbooks with photos of dances of the past, copy some pictures to include in the scrap book, especially if you can find relatives of your students or teachers. Students can take turns checking the book out to share with their families. At the end of the year, the book can be donated to the school or public library.

Other Follow-up Activities: Once you have learned about the dance traditions of your own community, explore the dance traditions of diverse cultures. Analyze the dances using the Elements of Dance web on page 54. A sample of a web completed about “Going to Boston” is included on page 55.

You may want to plan another dance performance to introduce diverse dance traditions to your fellow students and parents.

“Into the Circle: An Introduction to Native American Pow-Wows,” a video for primary-fifth grade, and “Dancing: The Pleasure, Power, and Art of Movement,” an eight video set for middle and high school, explore the purposes of dance in diverse cultures. The “Musical Heritage Videos”, suitable for late elementary-high school, explore music and dance traditions of American Folk, Country and Western, Africa, India, Japan, Latin America, the Middle East, Russia, the Middle Ages, and Jazz. The videos are available from Music in Motion (800-445-0649) and other suppliers.



Creating a Dance Phrase Activity Contributed by Carla Gover

<u>Grade level:</u>	middle-high
<u>Materials:</u>	hand drum for teacher (or other rhythmic device)
<u>Time:</u>	3 sessions, 60 minutes each
<u>Core Content Addressed:</u>	
<u>Creating/Performing:</u> Generate movements for choreography through improvisation using specific space, time, and force elements in dance styles (modern) (2.22) Describe the style, form, and elements of a dance observed on video and identify the theme presented. (2.23) Accurately recall and reproduce movement, memorizing a dance sequence at least 32 counts in length and reproducing a rhythmic pattern by playing an instrument (1.15, 2.22, 2.23) <u>Responding:</u> Describe the movements and dance elements in a live or videotaped performance using appropriate dance terminology. (2.23)	

Overview: Modern dance is an excellent medium to begin teaching the elements of dance. It is one of the freest and most expressive of all forms of dance, and even the novice can learn to create simple phrases. It is also easier for the regular classroom teacher to employ modern dance activities than other, more specialized, forms of dance.

Introduction: Review the elements of dance (see Movement Glossary) with students and see how many of those elements students can identify in popular dance, or video clips of dance the class watches together (folk dances, ballet, jazz, line dance - anything is fair game for analysis). Have students use the Elements of Dance Web on page 54 to focus their comments. (A sample of a completed web is included on page 55.) This will get students thinking about the elements in an environment that is familiar and safe.

Activity: Session One: For the exercise, students should be taken to the gym. The teacher may lead the students through simple warm-up exercises. When the class is ready to begin, the teacher should take drum in hand and tell the students that they will be learning to think about the different elements of dance so that they can combine them into a dance phrase. (NOTE: This activity does not require previous drumming experience. All that is needed is a clear grasp of the activity. Just remember that by

keeping a solid beat, and making clear the variations in tempo and dynamics, you will help the students to make these differences clear in their dancing. Think of it as "directing with a drum.")

Start by making sure students know the difference between locomotor and non-locomotor movements, and tell them that they will mainly be using locomotor movements today. Explain that dance consists of combinations of locomotor and non-locomotor movements. The teacher will play a slow, steady drumbeat while the students are instructed to walk around the room, breathing in time with the drum. Throughout the course of the exercise, the tempo and pitch of the drum might change considerably. Be sure to give students time to explore each new movement before moving on to the next.

The teacher should say something like this: "The first thing you will think about is level. While continuing to move around the gym, taking up lots of space, show me movement on a low level. You can crawl, slither, hop, slink - you just need to be close to the floor. (Let students explore this.) Now, begin to show me high levels. You can even add leaps and jumps. Anything that emphasizes HIGH. (Steady drumbeat for several counts.) Now I want to see some direction changes. Every four beats I want you to go a new direction, and the drum will signal your movement. (Beat a rhythm that emphasizes the last beat - one, two, three, FOUR, one, two, etc.) Now, I'm going to speed up the tempo, so I want you to move faster, in any direction. (Continue for several beats.) Now show me slower movements. (Slow the drum for several beats.)

"The next thing I want you to think about is force. I want to see some sharp movements. Think martial arts. Very forceful movements. (Let the drumbeats be staccato.) Now shift into soft movements, as if you were moving through molasses. (Softer, more muffled drumbeats.)

"Finally, I want you to think about shape. Let's make some different shapes - high, low, medium. Any kind of shapes. Be a tree, be a ballet dancer, be a very old person, be a triangle - any shape goes. When you're making a shape, you're making a non-locomotor movement. Now, as the drum fades, I want you to melt into the floor." (Let the drum fade out slowly and gradually.)

Lead students in a quick recall of the movements they experienced and have them use similes - not adjectives! - to describe how they felt. In other words, they cannot say, "When I was slithering, I felt silly." They would have to say something like, "When I was slithering, I felt like a snake" or "When I was moving quickly in **all** directions, I felt like a leaf blown by the wind." Encourage students to be creative in the images they share.

Session Two: During the second session, the teacher will have the students create a phrase, or a sequence of movements that has a beginning, middle, and end, emphasizing that this is the basic principle of composition. Again, the gym is the best space for this activity. As they did in the first session, the students will improvise movements in response to instructions given by the teacher. They will follow this sequence:

1. Using the drum, the teacher will have the students come out to the center of the floor on a low level, at a moderate tempo. (The counts can be very flexible here.)

2. As the students approach the center, the teacher will strike the drum hard once and pause. Wherever the students are, they will have to find a low shape.
3. The drum will start again, and students will melt into a new, high level shape. Again, when the drum pauses, the students freeze.
4. The drum will start again, and the students will melt out of their shapes and begin to move slowly around the room.
5. The drum should then speed up, and students be instructed to move at a fast tempo.
6. Then students should be asked to leave the floor using sharp movements.

Lead students in orally reviewing the sequence of movements to help cement the order in their minds. Repeat the entire sequence at least three times, asking students to use the same movements each time. Each student has now created an individual dance phrase.

Split students into groups of three and have each member of the group teach their phrase to the others to create a longer dance. Performing as a group, they can do one phrase after another. As they refine their performance, ask each group to think of similes to describe the movements they are making and to record the similes. Ask them to use the images they are creating with their similes to think of a name for their dance.

Allow time for each group to perform for the other groups. Ask the students in the audience to think of verbs to describe the movements they are observing. Emphasize that you want action verbs but they cannot use the word “move.” For example, they cannot say, “They moved quickly” or “They moved like they were in low gravity.” Instead they should say, “They slid, they leapt, they bounced, they gyrated, they fluttered,” etc. Record the verbs suggested by the audience for each group. Save the similes and the verb lists.

Session Three: Give each group the similes they wrote and the lists of verbs suggested by the audience to describe their dance. Allow them time to write a poem based on the images and verbs. The poem does not have to include all the images or verbs. They are just useful as a starting point.

You may allow your students free choice or assign a particular type of poetry, such as haiku, cinquain, free verse, or quatrain. They may want to experiment with rhyme and meter. They may want to do one poem for the entire dance, one stanza per phrase, or a separate poem for each phrase.

The diamante is an effective type of poem for pointing out the contrast in different parts of a dance phrase. A diamante has seven lines and forms the

rough outline of a diamond. It is built around two contrasting elements. In the following example, students used animal imagery to describe the movements of a phrase of their dance. The movement of the first animal is described in the first three and one half lines. The last half of the poem describes the movements of the second animal.

River Grass

Snake,
Ankle low,
Slithering, winding, striking,
Danger, deception: Freedom, joy
Gliding, flapping, soaring
Cloud high,
Eagle.

As students develop their poems, have them experiment reciting and using rhythmic drumbeats as accompaniment. Remind them that the rhythm of the drumbeat will have to match their dance tempo. Next invite them to explore adding their dance movements to the poetry. They may want to have one person recite, one play the drum, and one dance. They may want to switch roles during the performance. They may decide to ask someone from another group to read their poem and/or play the drum as they all dance.

There is no right or wrong to this exercise. It is simply an exploration. The performances should be low-key, no pressure performances. If you and/or the students wish, you may use this exploration as the basis for a more polished performance, but your objective with this activity is simply to allow students to explore the elements of dance.

Follow-up Activities

1. Have students research modern dance pioneers using the Internet or encyclopedias and write a one-page report about them. Examples include Loie Fuller, Isadora Duncan, Ruth St. Dennis, Ted Shawn, Martha Graham, Alvin Ailey, Alwin Nikolai. The students can share these reports with one another and combine them into a book about modern dancers for the school library collection.
2. Have students watch a live or videotaped modern dance performance and write a critique of the performance. Dance videos are available from Music in Motion (800-445-0649) and other suppliers. "Latcho Drom" is a video documentary of the Romany/Gypsy people's music and dance available from the Berea Video Store. A list of suggestions for writing a dance critique is on page 49. Use these critiques to compile a viewer's guide to dance videos for the school arts committee or SBDM council.

Dance Critique

1. Describe:

- the movements
- the relationships of the dancers
- the way the space was used
- the dynamics or the qualities of the movements
- the entrances and exits of the dancers
- the sound score, costumes, outfits, props, and sets

2. Analyze:

- the relationships between any of the things under “Describe”
- the relationships of the dance elements to one another
- the form of the dance
- the relationship between the movements, sounds, costumes, dancers, props, and sets
- movements which were in unison, repeated, etc.
- the casting of the dancers, or what dancers did what

3. Interpret:

- Did the dance have a story?
- What was the theme or subject of the dance?
- Was the dance expressing an idea or feeling?
- What does the dance mean to you?
- What images do you associate with the dance?
- Why do you think the choreographer created the dance?

4. Judge: Consider the two aspects of choreography and performance.

- Did the dance work as a whole?
- How does the dance compare to other dances in a similar style?
- How capable were the dancers in their performance?
- How did the sets, costumes, etc. contribute to the dance?
- Do you think the dance conveyed the intentions of the choreographer?

Dance Mandala

Activity Contributed by Chris Doetflinger

<u>Grade level:</u>	middle-high
<u>Materials:</u>	Tape or CD player, variety of music selections (instrumentals work best - classical, jazz, blues, contemporary)
<u>Time:</u>	5-10 sessions, 40 - 60 minutes each
<u>Core Content Addressed:</u>	<p><u>Creating/Performing:</u> Design a warm up exercise and explain how it prepares the body for expression. (2.22, 2.23) Create a dance that is 32 counts or longer in length which communicates a contemporary social issue using works of literature or historical events. (2.22, 2.23) Accurately recall and reproduce movement patterns, memorizing a dance sequence of at least 32 counts (1.15, 2.22) and reproducing a rhythmic pattern by moving (1.15, 2.22)</p> <p><u>Responding:</u> Describe how the use of different space, time, and force elements contribute to the meaning of dance. (2.22, 2.23)</p> <p><u>Dance Forms:</u> Principles of contrast and transition</p> <p><u>Dance Production:</u> Relationship of music, costume, lighting, and design to communicate dance ideas and themes.</p>

Overview: Students work in large and small groups to develop a warm-up exercise and a dance work using collaborative choreographic techniques. Students discuss how the elements of dance can be used to communicate ideas and comment on contemporary issues. Students will perform the resulting work using two distinctly different pieces of music to illustrate the effect of music on the elements of time and dance style and on the communication of ideas.

Activity: Session One: Group is organized in a circle. Instructor introduces Salutation to the Sun. This is a yoga stretching and breathing exercise (See instructions on page 53).

After the exercise is learned, you may introduce push-ups between Parts E and F. This helps to maintain the interest of male students.

Students form pairs and practice mirroring as they listen to slow music. This is a non-locomotor focusing exercise. While standing facing their partner, one student begins to move slowly while the other moves simultaneously to create a "mirror image." Students are encouraged to move torso, arms, legs and head while maintaining a "sustained" flow. This allows the partner to reproduce the movement exactly. On a signal, the other partner takes the leadership role at the moment of the signal from whatever shape the leader has left for them.

Instruct students to change leaders on their own without a signal.

When a leader "freezes," that is the indication to the follower that they are ready

to “give up” the leadership role. After students have mastered this technique, an observer can not tell who is leading. Practice first with slow music encouraging students to gradually change levels. Experiment with other musical styles.

At the end of the session, lead a discussion of how the Salutation to the Sun helped students prepare for the expressive dance activity. How did it help to prepare their muscles? How did it help prepare their minds? Why are warm-up exercises helpful?

Session Two: Begin the session with the Salutation to the Sun, recalling how this helps to prepare the body for expression. Expand the mirroring concept to groups of four. Each person in the group develops a short movement combination beginning with the shape left by the prior leader. Attention to detail and use of peripheral vision are essential skills. Use different styles of music as the students practice mirroring.

Lead a group discussion about how different types of music influence the dance movements. Ask each group to perform briefly to different types of music. Ask the audience to describe the types of movements that accompany each type of music, with particular attention to force and energy (heavy/light, sharp/smooth, tense/relaxed, bound/flowing). Ask them to notice contrasts in the movements.

Explain that dance can be used to express ideas or themes and to comment on social issues. Facilitate a brainstorming session to identify an idea or social issue that your students would like to communicate through dance. You may direct or restrict their choice to integrate the activity with another area of the curriculum (social studies, health, etc.) or allow them to explore any issue that would be suitable for a school performance. When the theme has been identified, ask students which types of music and which types of movement would be useful for expressing different aspects of the theme.

Session Three: Begin this session by asking students to summarize the brainstorming session. Explain that you are going to work in groups to develop different aspects of the theme, using different musical selections. You also want an original warm-up exercise to integrate into the dance performance. Do the Salutation to the Sun and review ways the warm-up helps prepare the body for dance. Ask one group to design a warm-up while other groups improvise movement sequences through mirroring that reflect the common theme.

Subsequent Sessions: Once groups have established a sequence, each group teaches their dance to the other groups. The combination of these dances will be the basis for the performance. First you must determine the order in which groups will perform. The performance will begin with the warm-up exercise. At the end of the exercise, students will silently form their groups of four and all perform the movements created by each group in the predetermined sequence. They will reform the circle and end. The ending may be as simple as all moving to the center with arms extended overhead or more elaborate.

Practice the entire sequence several times before performing for others. Video the practice sessions and review the videos with the class. This allows both students and teachers to discuss how well the movements and music are

communicating the theme. Focus on how smoothly the transitions (from large group warm-up to small groups leading their segments are accomplished.)

If time permits, discuss how costumes, lighting, and/or a backdrop could effect the production. Costumes could be as simple as having all dancers wear basically the same color clothing, or more elaborate or individualized costumes can be used. Lighting and backdrop will depend on the amount of time you have and your facilities. If you are going to incorporate costumes, backdrops, and/or lighting, be sure to have at least one full dress rehearsal.

Discuss a name for your performance and your performance group. Will you publicize your performance? If so, how? Will your publicity explain something about the theme of your performance? How much should be stated and how much should be left to the imagination of the audience?

Once any adjustments have been made based on the review of the videos, students are required to retain their movement combination, the sequence within their small group and the large group sequence. They are responsible for observing and performing the movements created by their peers.

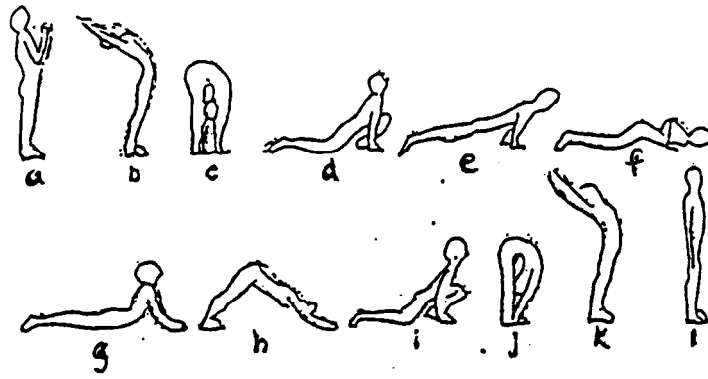
Follow up Writing Activities could include personal narratives exploring the theme of creative growth through participation in the performance. The students could write letters to their principal, superintendent, or school board members explaining why they feel dance activities like this should or should not be included in the curriculum. Has it helped them to gain another perspective on a social issue? Has it allowed them to develop their bodily-kinesthetic intelligence? Has it allowed them to develop their creativity? Has it helped them gain appreciation for dance as an art form and as a form of communication? Would these be valuable experiences for others?

If you have worked with an artist in residence, it is extremely valuable to involve students in writing an evaluation of the project. This can document the impact of the present project and influence the design of future projects. It can provide the artist with excellent quotes for their publicity materials.

Student letters to legislators about the project are another valuable way to give students an experience with real world writing that can have a profound impact on the future of the arts and arts education in our state. Legislators pay a great deal of attention to letters from their constituents, even those who have not yet reached voting age. Letters should do more than merely describe and evaluate the project. They should encourage the legislator to take (or continue to take) specific actions, such as supporting arts in education.

Students can be an enormous help in developing grant applications for future projects through the Kentucky Arts Council or other agencies. They can provide input to the narrative of the application and they can write letters of support to the review panel. Letters of support should identify the writer's role in the proposed project, the need for the project, the objectives for the project, and the writer's specific commitment to help ensure the success of the project.

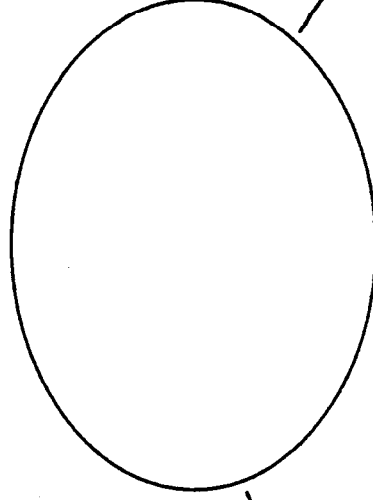
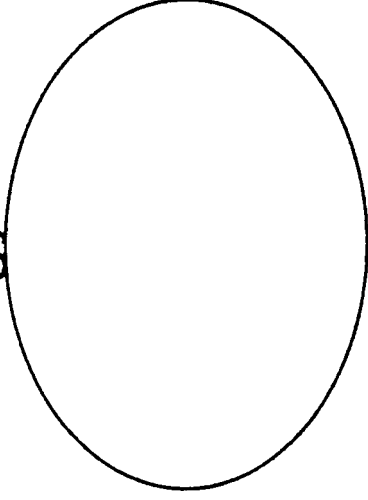
Students could also watch a live or video performance by a group like Dance Theater of Harlem (available from Music in Motion - 800-445-0649) and interpret the performance or compare and contrast it to their performance.



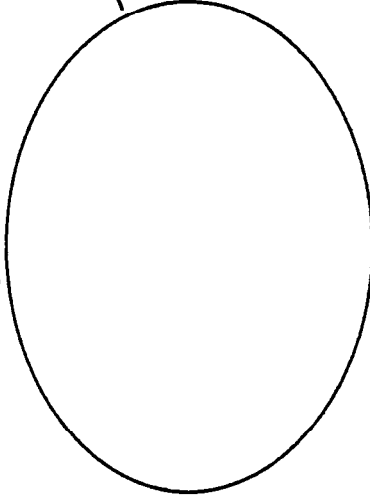
Sun Salutation

- a. Stand erect. Hands folded with palms joined in front of chest.
- b. Inhale, raising arms high and arching back. from the waist.
- c. Exhale, bending forward with straight knees and try to touch toes.
- d. Inhale, extending right leg back while keeping left foot between hands on ground. Raise head and arch back.
- e. Retain breath while extending left leg back alongside right so that body forms a straight line resting on hands and toes.
- f. Exhale, resting on floor with feet, knees, chest, hands and forehead.
- g. Inhale, pushing chest forward and up bending back upper half of body.
- h. Exhale, raising hips with straight legs and heels pressed flat on floor.
- i. Inhale, bringing right foot forward, toes on a line with hands. Raise head and arch back.
- j. Exhale, with hands to toes and head down as in position (c).
- k. Inhale, raising arms high over head and bending backwards, as in position (b).
- l. Exhale, lower arms and relax.

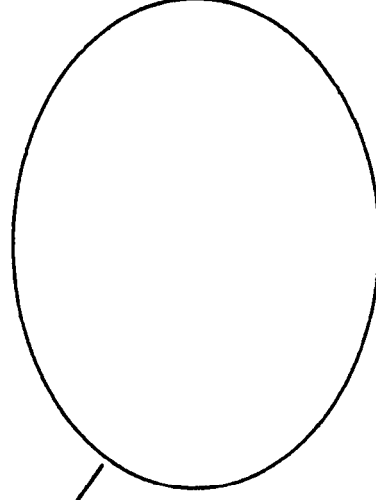
Energy/Force



Space

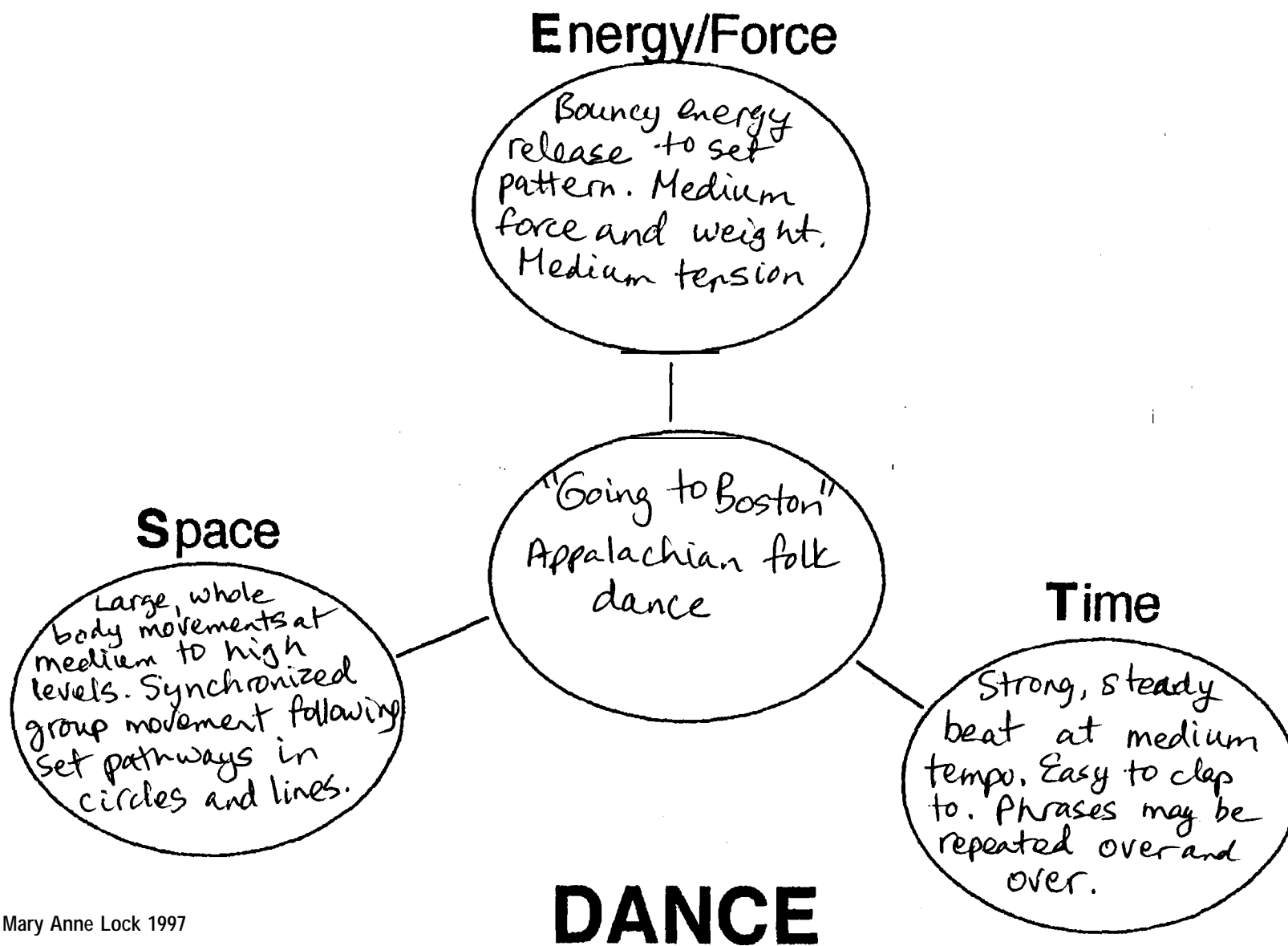


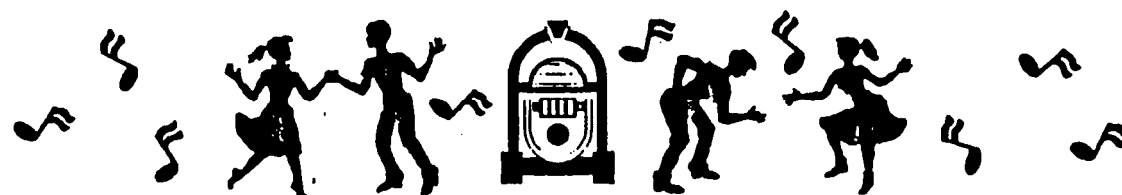
Time



DANCE

Mary Anne Lock 1997





Elementary Dance Assessment

ELEMENTS OF DANCE

Space (Level/Direction/Shape/Pathways), **Time**
(B&/Tempo), **Force** (Use of energy while moving)

DANCE FORMS/PRINCIPLES OF COMPOSITION

Beginning, Middle, End

CULTURES, PERIODS, and STYLES

Movements characteristic of African, Native American and
Colonial folk dances of European origin

DANCE MOVEMENTS

Locomotor/Non-Locomotor (Bend, Stretch, Twist, Swing)



MS Dance Assessment

ELEMENTS OF DANCE

Space (Focus, Size). **Time** (Accent, Rhythmic Patterns, Duration),
Force (Heavy/Light, Sharp/Smooth, Tension/Relaxation, Bound/Free-flowing)

DANCE FORMS/PRINCIPLES OF COMPOSITION

AB, ABA, Call & Response, Narrative,
Contrast & Transition

CULTURES, PERIODS, and STYLES

Movements characteristic of dances with Latin American and Caribbean origins
Square, Dance, Ballet, Tap

DANCE MOVEMENTS

Step-hop, Waltz, Two-step, Grapevine, Polka
Push, Pull, Rise, Fall, Dodge, Sway



HS Dance Assessment

DANCE PRODUCTION

Relationship of music, costume, lighting & design

‘DANCE FORMS/PRINCIPLES OF COMPOSITION

Round, Rondo, Narrative, Theme & Variation,
Foxtrot, Waltz, Jitterbug, Cha-cha

CULTURES, PERIODS, and STYLES

Ceremonial (Imitation, Commemoration, Hunting, War)
Recreational (Dancing: Ballroom, Line, Folk, Aerobic)
Artistic (Folk, Modern, Jazz, Tap, Musical, Theatrical, Ethnic)

Historical & Cultural Awareness

CULTURES, PERIODS, & STYLES

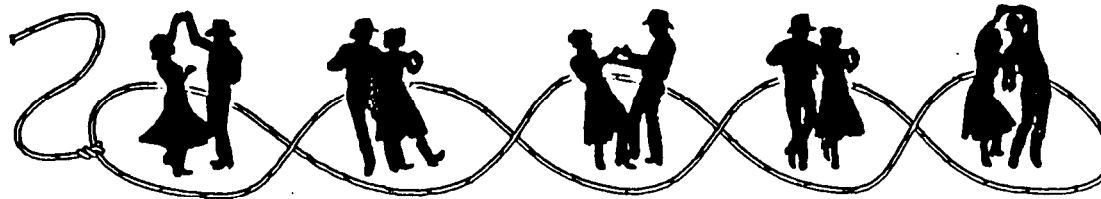
African, Native American and Colonial folk dances of
European, Latin American and Caribbean origins

Square Dance, Ballet, Tap

Ceremonial: Imitation, Commemoration, Hunting, War

Recreational Dancing : Ballroom, Line, Folk, Aerobic

Artistic : Folk, Modern, Jazz, Tap, Musical, Theatrical, Ethnic



Jimmie Dee Kelley